



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



"THE HOMESEEEKERS"

By Oscar E. Berninghaus



"FROSTY MORNING"

By T. C. Steele



"A WINTER MORNING"

By J. Ottis Adams

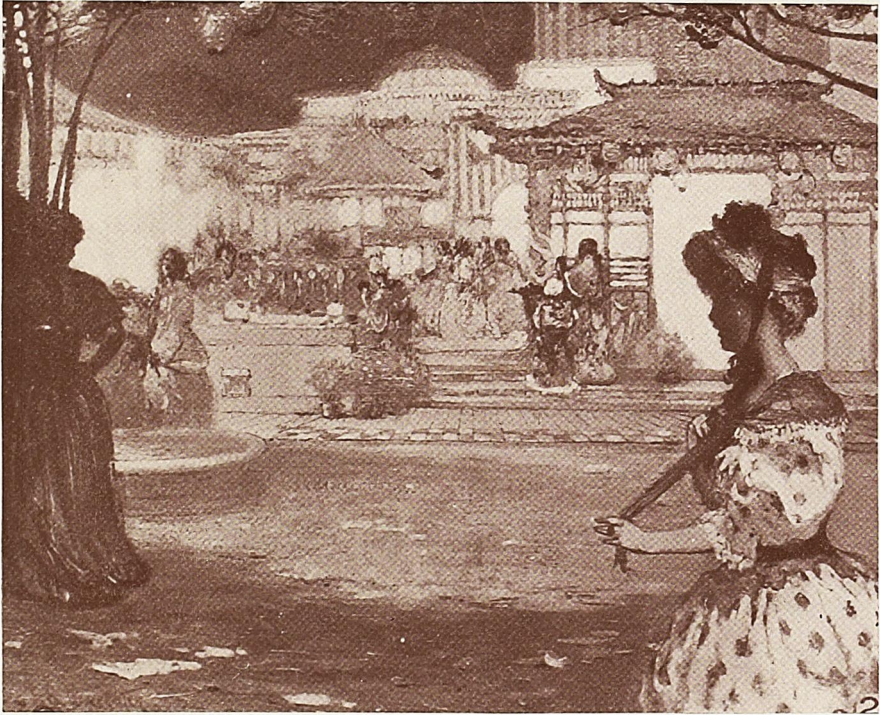
THE TWELFTH ANNUAL EXHIBITION OF THE SOCIETY OF WESTERN ARTISTS —SEASON 1907-8

By WALTER MARSHALL CLUTE



O review of the annual exhibition of the Society of Western Artists would be at all complete unless it recognized the advent of the newer exhibitors with their work, for it is true that the very life and growth of any art movement depends upon the new blood and energy given it by the newer artists' building on the old and potent foundation of previous healthy growth. It is especially fortunate for any art club to be so young as to be unhampered by old or abandoned traditions, to stunt at least, and perhaps destroy the expression of beauty in any form coming from its members. The Society of Western Artists is especially fortunate in this respect, and their twelfth annual exhibition admirably represents this normal growth of worthy art endeavor in a brotherhood of new and old workers, in producing a collection of pictures and sculpture of great interest and charm.

The exhibits shown include a great variety of work ranging from photograph reproductions of the monumental groupe of Lorado Taft's for the city of Chicago called "The Fountain of the Great Lakes" and to be reproduced in bronze—to that diminutive work of art by Miss Emma Hess—a miniature of "Mrs. T." The first named group arises to a



"MI CAREM"

By Fred G. Carpenter

height of twenty feet—the miniature you can easily slip into the palm of your hand.

There are an unusual number of small paintings shown mainly by new exhibitors which deserve special notice (like Fred G. Carpenter's "Voices of the Evening," not larger than 10x12 inches), differing greatly in subject and treated in a great variety of technical ways. This small canvass of Mr. Carpenter's, smoothly painted, is brimming over with the music of a moonlight evening by a fairy pool screened from the moonlight by bushes and trees. You can hear the murmur of insects, the call of owls and the croak of frogs. What a contrast to this canvass are the two small sketches by Miss Helen Niles—"The Steerage" and "In Palace Park, Madrid"! There is nothing in the exhibition more striking in suggestion of strong effects of color in sunlight than these. Well composed, drawn with all the care needed and painted with broad, vigorous brush strokes, I find them very pleasing and satisfying. "The Steerage," perhaps, is the more complete. We are looking down upon the scene from an upper deck. The movement of the blue swelling water, with plenty of foam and combers striking against the afterpart of the ship, its deck crowded by gaily clothed emigrants winding their way between the numerous red-throated ventilator shafts, is more than a sketch, it is a picture. From these I naturally turn to an "Even-

ing" effect by Maurice Gunn and two small paintings by Bertram C. Hartman, "Days of Golden Silence" and "Stranded." All three of these have exceptionally good color qualities and are original in arrangement and treatment, but more tonal or subdued than Miss Niles'. In both of Mr. Hartman's pictures there is a strong decorative quality which might be the language in which he will speak to us in the future. Again a distinguishing contrast to this work is afforded in the two pictures by Leo A. Makielski—scenes on the Rock river at Oregon, Illinois—"Autumn" and "The River on a Gray Day." The relationship of sky, river and ground in the last named picture is as tender as a Cazin, and holds its own with any record of beauty we have seen of the river at that place. Alfred Peyton in his "Pear Grey" canvass (the title is descriptive of the color) shows a boy fishing from a cluster of boats at a dock with the main "spotting" well up toward the top and side of the canvas. The composition is well developed, and with the warm, quiet color scheme combines to make a most agreeable harmony.

A. H. Schmidt in his "Autumn" has painted with good artistic appreciation a wet, cool day in the early fall. The tall and somewhat conventionalized form of three trees lift themselves from a broad, level tract of bottom land, through which flows a placid stream. The mellow haze which eliminates all but important masses creates a pleasing harmony. Mrs. Edna May Stevenson-Johansen in her direct, vivacious "Baby Horace" has concealed no little art which is apparent when we study it.



"THE WATERING PLACE"

By Eugenia Fish Glaman

**"LITTLE ORPHAN"****By Alice Schille**

The picture bears analysis up to the final test of framing—a promise of more ambitious pictures in the future.

The three colored etchings by Miss Lendall Pitts must be mentioned among the work of the newer contributors to the society, as they are very beautiful in their low, harmonious color schemes. They take the place adequately of the wood block prints of Miss Ethel Mars which we admired so thoroughly in former years, but who is represented this year by a portrait in oil of the "Girl in White."

The small water colors of conventionalized flower forms designed for magazine covers by Miss Harriet D. Wilcox, must be noted as un-

**"A SCULPIN"****By Adam Emory Albright**

usual in treatment and a very successful solving of a practical problem in design.

Let us review some of the smaller canvases by the exhibitors of other years. Turn from this treatment of floral design just mentioned to a painting of "Roses From Georgia" by Henry W. Barnitz. In this picture we find all the qualities which go to make it a finished painting—the creation of an artist who had no other motive but the making of a work of art for art's sake; the masterly suggestion of all the essence of beauty without the rendering of sordid facts. This picture is as good as any Mr. Barnitz has shown to us.

A western subject of the early days inspires Oscar E. Berninghaus in his "Indian Hunting Buffaloes." A mounted brave sending arrows in a bull on the edge of the herd. We might find fault with the Indian's lack of knowledge in attempting to dispatch the animal by shooting it in the heavy muscles of the shoulder; but the artist has given us a most spirited picture of the chase well composed and studied. I like this little canvas of his much better than the "Homeseekers." This latter canvas is more dramatic and illustrative than pictorial.

Charles Francis Browne has struck an unusual note in his "Cascade." We know him better by any other canvas on the wall—perhaps best in "Below the Falls"—a tender rendering of warm greyish tone of sky, river and rock, with a climax of color in a patch of yellow sand toward the left center of the canvas. This is certainly the best small landscape in the exhibition.

E. T. Hurley sends three paintings and a group of eleven etchings, embracing a wide range of subjects—landscape, cattle and cathedral interiors. All bear the marks of earnest research after truth and beauty. We wonder at the amount he crowds into a small space. His "Dusk" (certainly not larger than 8x10 inches) gives a sense of time and effect that a Twachtman might have created—a late afternoon in winter, tall telegraph poles in the foreground, hurrying figures and a cab stand; beyond—the movement of other cabs and a silhouette of gloomy buildings.

Ellsworth Woodward is represented by two vigorous pictures—"A



"A NOVEMBER DAY"

By Frank V. Dudley



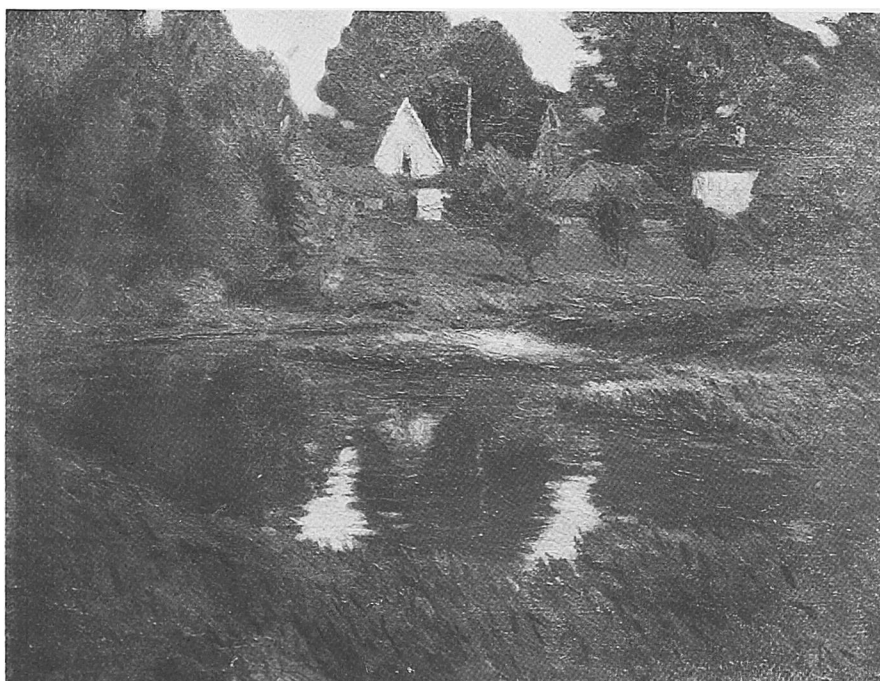
"IN THE UPPER OHIO VALLEY"

By L. H. Meakin

Lotus Bed" in pure water colors, and a colorful oil sketch in the "Quartier Latin, New Orleans." I find quite the same sense of joy in the three water colors of Mrs. Anita Willetts Burnham that I do in the last named sketch of Mr. Woodruff's. These Ghetto sketches are a pleasing medley of white, yellow and red umbrellas, cabbages, orange carts and the quaint, restless types of the Jewish quarter of Chicago—done in pure water color, opaque and an applique of tinted paper, when the color box was inadequate. However, the mats detract sadly from the color of the pictures, being too assertive; they are made of some sort of coarse striped weave of variegated stripes.

A study of Mr. C. Chambers' sketch of an important mural he is now working on, re-establishes our sense of harmony: It is a long panel showing a knight with his retainers winding their way through a grove of trees by a path which leads around great boulders, over streams, by shrines and up to the castle reared on a mountain to the left in the decoration. It is fine in spirit and color, and a most successful solving of the problem of filling and embellishing a special wall area.

A group of six etchings by Miss Jessie Hamilton from the region near Mackinaw are unusually strong plates, good in qualities of bitten line and direct in impression. The effect of space in "The Bluff," and good handling of broken, picturesque masses in a Mackinaw street, and general composition of the "Masts," are elements which mark these etchings as masterly performances.

**"THE GOLDEN GLOW"****By Otto Stark**

In a review of the collection as a whole we are a little impressed with the somewhat subdued quality of color which dominates. It is true the pictures keyed to accuracy of values in rendering sunlight effects are almost too brilliant by contrast. This contrastiness of tonal effect only made the work of the committee harder in creating something akin to harmony in hanging the pictures, which if properly done will help all—even by opposition of color harmony. There is a long jump between the pictures given us by James William Pattison, Edward Wuerpel, Charles L. A. Smith, Frank V. Dudley, Fred G. Carpenter, Henry Wilson Barnitz and Adam Emory Albright on the one hand, and William Wendt, Miss Helen J. Niles, Richard B. Graelle, T. C. Steele, J. Ottis Adams and William Forsyth on the other. Among the first named it is the effect of the illusive color harmony, irrespective of actual facts which claims the attention of the artist first and all the time. In the last mentioned names it is the light and shade effect—the strong color facts told in a simple, direct way, so forceful they almost dominate the more illusive schemes.

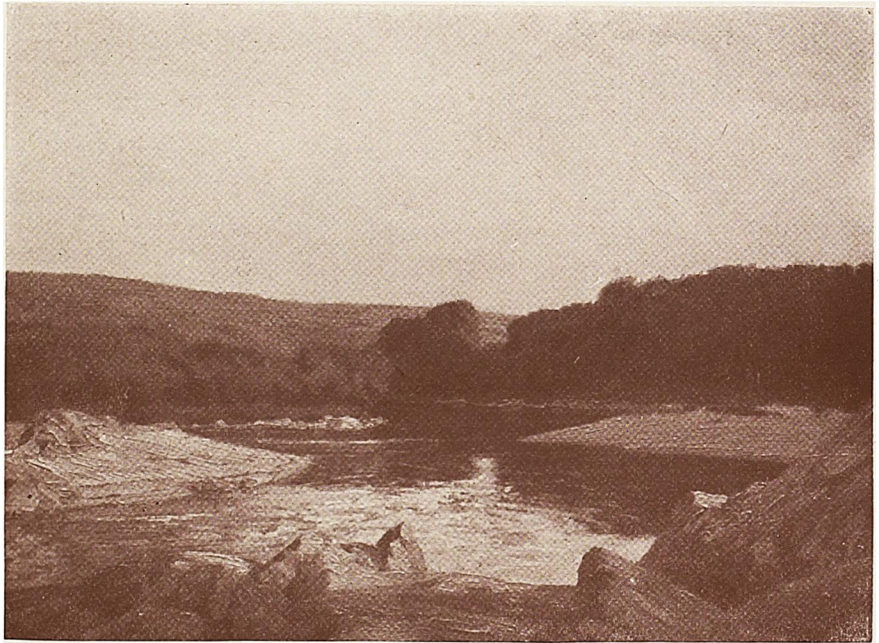
It is these two ways of seeing on the part of the artist which must make the annual exhibition of the Western Society of Artists of great interest to us all, so long as the brotherhood lasts. So I go from Wuerpel's "Night," Pattison's "Moonlight on the Thames," Carpenter's "Harmony" or "Voices of the Evening" and Dudley's "Evening" in their suggestions of almost the same mood in landscape and whisper: "You

**"A RUGGED HILLSIDE"**

By William Wendt

have given me the poetical essence of the night; I understand your various tongues perfectly—these are works of art!" Then I turn from these to the canvases of Wendt, Steele or Adams—so full of the optimistic truth of nature, her sunny skies, the murmur of brooks or the thunder of the sea, the restless motion of trees nestling among mountains or the hills—and their spirit is contagious! I take a deep breath in their atmosphere and say: "These, too, are worthy—may they last as long as the things they picture!"

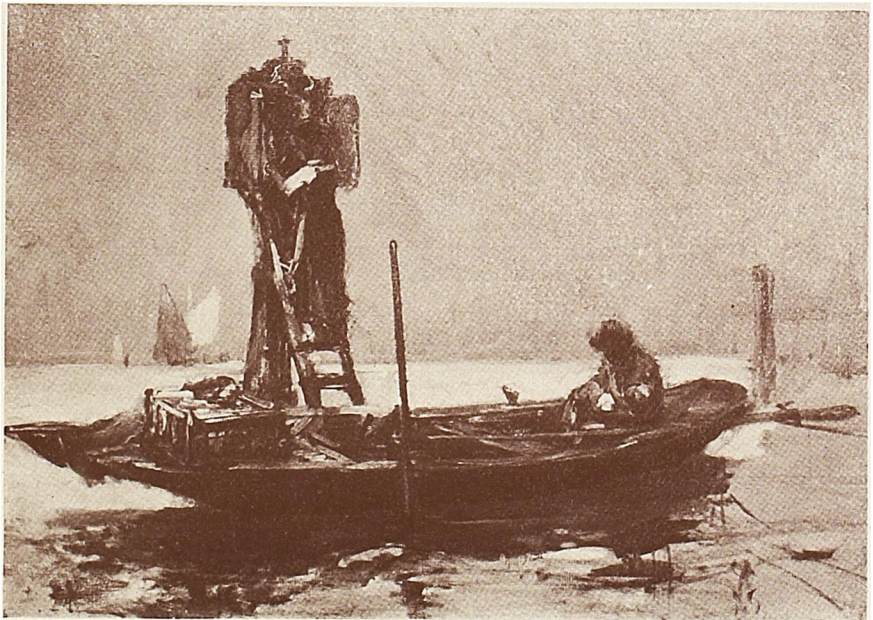
The same personal note is felt in the few portrait and figure compositions. Mr. Albright's canvas—well drawn, and composed with the figures of the boys on the rock toeing a sculpin—all finely enveloped in light; Miss Blackstone's "Sold at de Crimee"—the head of the old man is wonderfully modeled; Miss M. E. Bryan's portrait of Miss Amale; Mr. Carpenter's portrait of a "Poet;" Mr. Clute's "The Gown and the Book;" Mr. Freer's beautiful "Motherhood;" Miss Schille's "Little Orphan;" Mr. Duvaneck's "A Venetian Shrine"—these last three must be thought of together, because they are so full of maternal love of the child, in the rendering of which less great artists would have failed sadly, but in these beautiful records how powerfully it is preserved—Miss Mars' "Girl in White;" Miss Murphy's "Contemplation," and Mr. Sharp's Indian subjects, in which he always introduces a great deal of pictorial quality, even in the more or less matter of fact Indian portraits. His large picture this year, "An Indian Burial," has both dramatic quality and good painting.



"BELOW THE FALLS"

By Charles Francis Browne

Clarence L. Ball's "Cloud Shadow," Charles W. Dalgren's "Willows at Grand Detour," Miss Fanny Munsell Chambers' charcoal drawing of "Skyscrapers"—very nicely composed and atmospheric; Miss Augusta Finkelburg's "Landscape Studies;" Rudolph Ingerle's "Afterglow;" Alfred Juergens' "Windtossed;" Mrs. Glaman's "Watering



"A VENETIAN SHRINE"

By Frank Duveneck



"PRETTY CROW"
By J. H. Sharp



"THE GIRL IN WHITE"
By Ethel Mars

Place;" Gustaf Wolf's "November Day," and Mr. Otto Stark's "Spring Idyl"—all should be mentioned among the important exhibitors.

Three little bronzes in the round claim attention by reason of their workmanship: Miss Rose F. Jones with a charming head of "Bidzar Kapakjas," and Mr. Leo Lentelli's "In the Water Hole" and the "Blacksmith"—whose knowledge of the horse is presented in a convincing bit of modeling.

The Fine Arts Building prize of \$500 was awarded to J. Ottis Adams, a member of the Indianapolis Chapter of the Society, and who works at Brookfield, Indiana. The picture is vigorously painted, and the effect of the time is presented with rare pictorial insight in this elusive mood of nature. This canvas, constructed with so much art that its importance is hardly evident at a cursory glance, demands recognition in a final analysis just by reason of these qualities. The jury was composed of Louis Betts, John F. Stacey and Wellington Reynolds.

I turn from this canvas of Mr. Adams' to Mr. Steel's "Frosty Morning," Miss Mars' "Girl in White," Mr. Meakin's "In the Upper Ohio Valley," Mr. Wendt's "Beside the Summer Sea," or "In the Shadow of the Grove," and am happy I was not on the jury of award, for I can say with satisfaction, all of these can justly claim our attention as works which must be recognized as great art, and give to the twelfth annual exhibition of the Society of Western Artists no small measure of its artistic excellence.